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Transfer Policy on Creative City: The Case of Bandung, Indonesia

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Abstract

Globalization enables the transfer of urban development policies across country and continents. This paper highlights the creative city notion in Bandung, Indonesia, that is adopted from the British Council (BC) attempts to mobilize policy through various programs and workshops. This paper aims to overview the role of BC in transferring and mobilizing policy on Cultural and Creative Industry. The paper argues that BC has played an important role in introducing and shaping the CCI policies in Bandung, even though certain adjustments to local socio-economic conditions have been made. The BC has significantly ascertained the establishment of Bandung Creative City Forum (BCCF) as a forum that hubs multi agent interest including BC, local government, artisans, and related stakeholders within the creative community.

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1. Introduction

The literature of policy transfers emerged in 1990s from the political and urban studies (James and Lodge, 2003). The policy transfer framework proposed by Dolowitz and March (Dolowitz, 2000) provides the necessary analytical tool to overview policy mobility. Dolowitz differentiated discussion on policy transfer into 5 main questions concerning the why, who, what, and where, of the degree of policy transfer. This framework can be adapted for the analysis of cultural study that deals mainly in the context of western culture and within the emerging topic of innovation and knowledge development (Pike, et al, 2006). The need for policy transfer analysis evolves with the increasing events of bilateral and multilateral meeting on economic, politic, and law subjects. A framework for

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policy transfer is needed to identify the exchange of information and networks among actors (Dolowitz and March, 2000, p. 21).

The policy transfer in the field of cultural and creative industry (CCI) is somewhat limited. It is only the paper by Pratt (2009) that has slightly discussed the policy in creative industry. The paper argues that as the industry has a unique characteristic, the field requires specific policies that intersect both the market and the society. In this case, the paper is referring to Florida's writings, (Florida, 2002) and applying his idea in a Xerox policy, which is truly unacceptable since CCI development is inherently endogenous on local potentials.

In general, the policy for creative industry is transferred through the local and national connections. The global policy and advocacy movement is transferred to the urban policy through exclusive agencies, gurus, and centers (Evans, 2009). There are other actors too such as the government and sponsored agency, who carry out the policy through exchange in inter-local networks of conferences, symposiums, and workshops. Using a different perspective, Phelps (Phelps, et al 2013) and Bunnell (Bunnell, 2015) argue that the mobility and inter-reference of policy is the result of the hegemony of neoliberal policies in policy exchange under the globalization.

Regarding both policy transfer and CCI, it is crucial to acknowledge the role of networks and actor connections in channeling exchange of policy. This paper is interested to examine the role of individuals, networks and system of production on transfer policy in CCI.

2. The Bandung Creative City

Bandung has been a historically tourism city since the colonial period. It was known as for its scenery and nice weather which gave the city the name of Paris van Java. In economic terms, the city was the hub for highland plantation production, such as tea, quinine and rubber, before it is transported via railway to other regions in the early 20th century. The city was the headquarters of the Army that became the embryo of the military manufacturing industry (PINDAD) in the city. Many people in Bandung, at that time, has been engaged with professions related to creative activities such as painters, shoemakers, and craftsmen (Dienaputra, 2005 p. 203). The glorious colonial period can be traced in its urban design with adorable parks, government offices, railway lines, and streets. The integrative urban planning of Bandung was due to the idea of Bandung as the new capital for East Indies to replace Batavia (ibid, p. 190). During that period, Braga Street, in particularly, was the representative street that hosted high-end cultural activities such as fashion, culinary, and cinemas. The theater was located at Braga streets which was popular as Feestterrein (ibid, p.201).

In the early 20th century, Bandung has been developed as a central of textile industry and factories for fashion goods. The industries have produced commodities from textile to ready to wear clothing, which made Bandung popular for shopping since the 90s. The distros (distribution outlets) of clothing that emerged in the 1990 are well known for its t-shirt and fashion products that are specially made for young people and certain groups. Ever since Binong Jati and Suci have become two locations of fashion home industry in the city, in which the former is dominated by lower quality in design of mass production. In addition to that, Binong Jati is known for its long history as the region of "*buruh seni*". While in Suci area, a high number of creative designers have produced seasonal products and fashion commodities that are oriented towards specific consumers. The fashion industry in Suci has got its own brand, market, and production system. Aritenang (Aritenang, 2013) showed that local institutions in Bandung have played an important role in the development of Bandung as a creative city and in building up creative economy.

The British Council (BC) initiated programs for creative industry and economy in Indonesia in 2007, such as skill training, industrial and business training, and networks among artisans. The program took place in three cities in Indonesia: Bandung, Solo, and Jogjakarta. The first stage of the BC's program was mapping the creative industry including artisans' network and sharing experience with the government and artisans. Following the program, BC delivered Indonesia Young Creative Entrepreneur (IYCE) program, which awarded three winners to Bandung for the 2007 competition, namely Ridwan Kamil, Fiki Satari, and Gustaff, who later on collaborate with BC and local government for the establishment of BCCF (Bandung Creative City Forum). The following section will further analyze the training for government and artisans as a way of policy transfer from the BC to Bandung.

3. Transfer Policy on Creative City

The city of Bandung was chosen by the British Council because of its reputation to be a cultural and creative city started from the colonial time. The council focuses on the support to set up actor networks and capacities in accelerating opportunities for CCI business in the city. The BC initiated the creative city activities with programs that engage community and local governments. The initial activities were creative industry mapping IYCE competition and workshops in skill building for local artists. In this case, local artists have benefited from the encounter with foreign artists, such as in the “Reimagining the city” program, where artist from the UK, D-Fuse and Onedotezero performed visual art that combines photography, disc jockey (DJs), graphic, music and film to raise issues about space, identity, communities, and connectedness and its influence to the city. The artists have benefited from study tour to other cities and scholarships to the UK. Belongs to this BC programs is the CEN that focuses on the network of creative entrepreneurs in Bandung with colleagues from 12 countries to seek business, collaborations, and learning exchange from fellow artists. One event for these activities is a panel discussion among policy makers, academicians, London development agencies, and the author of the book *Creative City*. Finally, the BC also involved the Department of Architecture ITB to organize the Artepolis conference in creative community and the making of place. The conference emphasized the creation of space through creative economy and the role of community.

The creative city notion has been institutionalized in Bandung in several ways (Fig. 1). Firstly, is the setup of BCCF as the hub for creative community in regularly discussing, promoting and exchanging ideas and projects. The institution of CCI notion is viewed through the actors and their activities related with the development of CCI. In a limited scope, the local actors in Bandung have founded cooperation and networks that consist of universities, students, artisans, and local government with the BCCF. The forum has the access to policy making because of its close connection with the local government considering its history of establishment. The current Mayor of Bandung was the first chairman of BCCF in 2008-2013. It is interesting to study in the coming years how the new mayor incorporates creative city notion and creative community works on the political and policy making level.

Despite the connection, the BCCF remains independent in activities for training, workshop and business skill development for its members. As the membership is fluid, the trust and inter-networking is greatly felt in the forum. There are journalists, lawyers, urban planners, architects, architect academicians, business and public administration experts as members of the forum. A member of the forum explains this diversity eloquently “these people bring their skill and knowledge voluntarily in that it helps the forum to develop”. Another activity of the forum is the continuously developed research around the CCI theme on universities and lecturer that shows that creative activities become the inspiration and subject of various researches among architects, businessmen, and value chain studies, and even the forum itself. The Ministry of Creative Economy has also developed policies on creative economy through cluster policies on sub sectors and government’s regulation has helped to promote permits and use of public space for the CCI development.

There are activities and movements across the city beyond the creativity itself. For instance, the BCCF together with local community has launched the Human Regina project, a program that aims to recall community's closeness with the urban forest. Innovative and interesting programs are scheduled in this movement to embed the urban forest within the community activities, including forest dining organized by local restaurant the Cafe Halaman, photography competition with Bandung photography society, and music in the forest with the jazz club. Another case is the forum's support and endorsement to Ridwan Kamil's urban farming movement. This movement aims to promote a more habitable city and to support him politically. However, Kamil eventually gained political support from formal political parties that provided him a political machine. Interestingly, the current chairman of BCCF, Fiki Satari, once ran for the Mayor office in the previous local election five years earlier. This illustrates that the notion of creative city generates new activities both horizontally: urban forest programs and vertically: urban redevelopment policies linked to competitive strategies, as it is written by Evans (Evans, 2009).

Finally, another impact of creative city can be seen in the development of similar policies in other regions (Fig. 2). Despite it is not clearly defined, the development of Cimahi creative city can be linked with Bandung through the citizen of Cimahi who are artisans working in Bandung, and the consultants of Cimahi creative city who are artisans from Bandung. It is expected that local Cimahi creative workers, working together with Bandung’s artisans, will develop their potentials in any subsectors and media. The city of Cimahi may illustrate what Scott has argued (Scott,

2006) on the importance of labor and production system within the creative city. However, the city remains to lack the firm agglomeration that hinders rapid development as found in Bandung. Interestingly, the consultant for building the Cimahi creative city is the *Sembilan Matahari*, a Bandung-based creative firm that is actively involved in the BCCF.

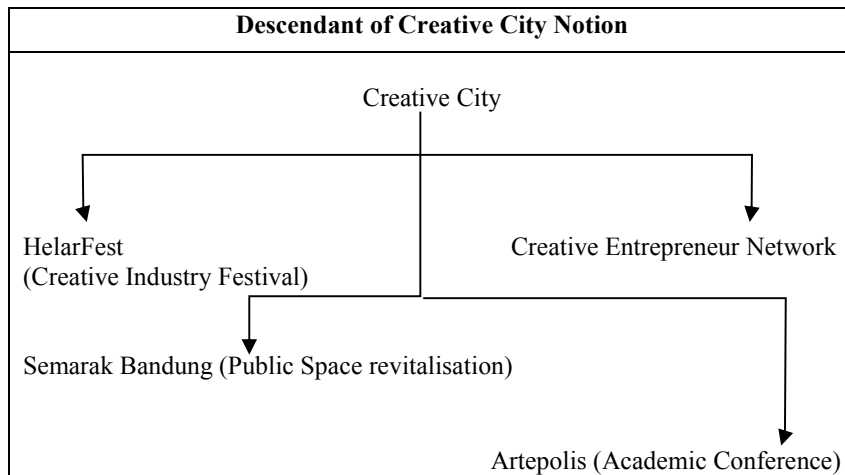
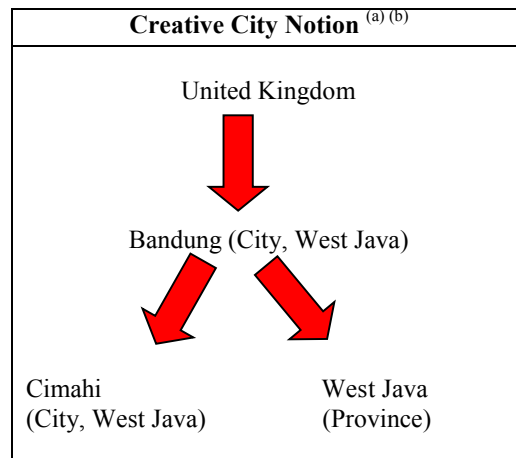


Fig. 1. Descendant of Creative city notion

The creative city policy has inspired the West Java province to develop creative economy in the region, and, for this reason, a committee is appointed by the Governor to handle issues on CCI. The committee sets up the master plan for creative economy development and coordinates the networks and cooperation between local government and artists in provincial regions. The person in charge in Bandung creative city movements is appointed as the expert for policy development in other cities. Studies by the West Java province and ITB indicated that creative industry in West Java has absorbed 2.54% labor force and contributed 7.82 % of the province's GRDP. Two regulations has been delivered for enhancing CCI, namely the President Instruction 6/2009 and Provincial Regulation 500/2012, and the Ministry of Tourism and Creative Economy has supported marketing and financial mentoring and ICT training for local actors in CCI (Rufaidah, 2012). Nevertheless, there is limited efforts to advance institutional development, promotion and knowledge creation for creative economy. Real activities and implementation of policy are still lacking in that CCI remained as an unfulfilled government's ambition. The achievement of the Ministry of Tourism and Creative Economy in realizing programs of creative center and Taman Bandung in 2012 remained as question marks.



Source: (a) Interview to Researcher of Apeksi, April, 2013; (b) Interview to Program Director of British Council, April 2013
Adapted from Phelps, et al (2013)

Fig. 2. Creative city policy mobility

4. Conclusion

This paper showed that policy is mobilized and transferred from one location to another, yet, its impact might differ depending on uniqueness of socio-economic condition in each location. Within this context, policy adjustment and reorientation is determined by local characteristics. The process of policy transfer occurs in accordance with the transfer of programs and agents of change, as it was indicated by Dolowitz and March (Dolowitz, 2000).

This paper showed that the British Council has played an important role in introducing CCI to Bandung, even though the British concept has been significantly adjusted to the local socio-economic condition. The findings confirmed that the uniqueness of CCI development is a result of the intersection between the market and the society. The CCI sector to be developed requires a specific set of policies, by which it supports the establishment of economic activities that emphasis on networks, trust and competitive information for producers.

This condition leads to the second argument of this paper, which underlines the role of CCI champion in helping the transfer of policy and programs. The champion is the key factor for the transformation of local governance and the implementation of BC policy into concrete programs and networks of artisan in the city. The established networks allow the expansion of projects and activities beyond CCI such as entrepreneurship, academic research, and public space redevelopment. All of these activities are found in Bandung, in that it confirmed writings by Pratt that rejected the Xerox policy in CCI.

Finally, the state policy and regulation is the critical factor in sustaining the development of creative city. The MoU and G2G cooperation between UK –RI secured the appointment of British Council as the implementing agency for CCI and ensured the continuity of policy transfer on creative city. The Ministry of Tourism and Creative Economy has adopted the 15 creative sectors that have been developed by the British government, and used them as basis for roadmap planning and working agenda in the annual development plan. The development plan of 2013 has been focused on several sectors, such as fashion, screen, and digital technology, and some training and exchange programs have been conducted for clustering the development.

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